





A

# C A T A L O G U E

O F A

## Collection of Pictures,

S E L E C T E D

From the Roman, Florentine, Lombard, Venetian, and other Schools.

C O N S I S T I N G O F

The W O R K S of the following M A S T E R S :

Raphael, Correggio, Leonardo da Vinci, Titian, Annibale Carracci, Feti, Dominichino, Guido, Guercino, Simon da Pefaro, Sirani, Albani, Bolognese, Carlo Cigniani, Paul Veronese, Bassan, Salvator Rosa, Luca Giordano, Solimèni, Carlo Maratt, Conca, Trevisani, Nicolas and Gaspar Poussin, Le Sueur, Le Brun, Bourdon, Rubens, Vandyck, Murillo, Rembrandt, Teniers, Swanevelt, Bartolomeo, Both, &c.

The Whole collected during a Journey of several Years  
in Italy and France,

By R O B E R T S T R A N G E.

To be sold by Mr. CHRISTIE, at his Great Room in  
Pall-Mall, on Thursday, the 7th of February, and  
the two following Days. 1770. 1771 (Lugt)

To be viewed on Tuesday the 5th; and till the time of Sale,  
which will begin at 12 o'Clock.

# THE GAZETTE

1890

Published by the Government

Printed by the Government

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## INTRODUCTION.

**T**HE following collection of pictures is humbly submitted to the judgment and the generosity of the public: their merit is already known to the curious. Some particular circumstances, which attended my arrival from Italy, first determined me to make a general exhibition of my own drawings, together with the pictures I had then purchased when abroad: two reasons induced me to this measure. The first was to lay before the public the nature and merit of these drawings, intended for publication; in the execution of which I had employed several years, and expended a considerable sum of money. The second was to submit to the public judgment the choice of a collection of pictures, which I had formed upon a plan dif-



different from that of the generality of purchasers; viz. a collection composed of the different schools of painting, and specimens of all the *great* masters. This collection I had formed with great attention; and, like the children of a partial father, I flattered myself that they possessed a more than ordinary degree of merit: I even entertained hopes that some generous purchaser might adopt the same idea, and treat with me for the whole. The public, however, testified their approbation on this occasion, and I, in return, thought myself honoured by their applause. In a succeeding journey abroad, I was fortunate enough to add to this collection above sixty pictures, many of which will be found to be exceedingly capital. This last acquisition, of itself an object worthy the public attention, induced me once more to try the fate of a second exhibition, in  
hopes

hopes still that some one personage amongst the many people of taste in this rich and opulent country might think of purchasing the whole. But this was not the case: I received indeed many applications for single pictures; but the season being then too far advanced to embrace any offers of this nature, I resolved not to mutilate my collection, but to wait the event of the ensuing winter. I now submit the whole to the generosity of the public, and to the issue of a fair and general sale.

The remarks I have made in the following catalogue are offered, with great deference, to the judgment of the public. The pictures themselves will best convey an idea of the merit and extent of this collection; which, I flatter myself, is no inconsiderable acquisition to my country. My natural love for painting, the opportunities I have had abroad, and which a long experience has given me, in studying with care the works of all

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the great painters; some little share of practical knowledge, which I have attained in this branch, and a taste formed entirely upon the works of the greatest artists, will, altogether, I hope, give some degree of sanction to the choice which I have made; and induce the public to receive with indulgence a collection which has been formed with much labour, difficulty, and expence, by one who is very sensible of the obligations which he has already received from them, and who shall think it a peculiar happiness, if, by his future labours, he can merit the continuance of their approbation.



A  
CATALOGUE

OF

MR. STRANGE'S

Collection of Pictures.



First Day's Sale.

Lot

BOUCHER.

1. *A Landscape*.—Painted with that spirit which we generally find in the works of this master.— $8\frac{1}{2}$  inches high, by 6 inches wide.

FRANCISQUE.

2. *A Landscape*.—In the manner of Nicolas Poussin.— $8\frac{3}{4}$  inches wide, by  $6\frac{1}{2}$  high.

VANHAOFTEN.

3. *A Man and a Woman*.—A small, but agreeable picture of this master, and executed with remarkable spirit.— $6\frac{3}{4}$  inches high, by  $5\frac{1}{4}$  wide.

PORDENON.

4. *The Assumption of the Virgin*.—In the generality of the painters of the Venetian school, we find a richness and union of colour, which is remarkable in this subject.—1 foot  $\frac{3}{4}$  of an inch wide, by  $9\frac{1}{4}$  inches high.

## A CATALOGUE OF VECCELLI.

5. *The Virgin with the Child, attended by a group of Angels.*—This picture is much in the stile of Titian, of whom Vecelli was a scholar.— $11\frac{3}{4}$  inches wide, by 9 inches high.

## SWANEVELT.

Born about the year 1620, died at Rome.

6. *A Landscape.*—There are not, of this master, two more agreeable specimens to be found, of a cabinet size, than this and the following picture. They are painted with great taste, and diversified with figures, &c.—A circle of  $9\frac{1}{4}$  inches in diameter.<sup>10</sup>

## SWANEVELT.

7. *A Landscape.*—A circle of  $9\frac{1}{4}$  inches in diameter.<sup>10</sup>

## SCHIDONI.

Born at Modena 1580, died at Parma 1616.

8. *The Entombing of our Saviour.*—This, in all probability, has been the study for a large picture. It is much in the stile of Correggio. The angel is particularly agreeable.— $11\frac{1}{2}$  inches high, by  $8\frac{1}{2}$  inches wide.

## LE BRUN.

Born at Paris 1619, died in the same city 1690.

9. *Hagar and the Angel.*—A spirited performance of this master, rich in colouring, and painted in the stile of Francesco Mola.—1 foot high, by  $8\frac{1}{4}$  inches wide.

## DE LA FOSSE.

Born at Paris 1640, died in the same city 1719.

10. *The Finding of Moses.*—This picture is composed with judgment, and painted with taste  
and

and facility—1 foot  $5\frac{1}{4}$  wide, by 11 inches high.

ANDREA SACCHI.

Born at Nettuno in 1599, died at Rome 1661.

11. *A Boy's head*.—One of the most animated studies I have seen; it has much of the character of nature, of knowledge in the principles of colouring, and a breadth of light and shadow.— $9\frac{3}{4}$  inches high, by 9 inches wide.

TITIAN.

Born at Cadora 1477, died at Venice 1476.

12. *The study of a head*, which is well coloured, and agreeable in its effect.— $11\frac{1}{2}$  inches high, by 11 inches wide.

VAN UDEN.

Born at Antwerp 1595, died 1663.

13. *The Flight into Egypt*.—This, and the following picture N° 15, are two highly finished and agreeable landscapes: The figures are painted by Rubens.—1 foot wide, by  $9\frac{1}{2}$  inches high.

PATELL.

14. *A Landscape*.—This small picture is painted with great force, brilliancy of colour, and strong opposition of light and shade.—10 inches wide, by  $7\frac{1}{2}$  high.

VAN UDEN.

15. *The Return from Egypt*.—1 foot wide, by  $9\frac{1}{2}$  inches high.

BLANCHARD.

Born at Paris 1600, died in the same city 1638.

16. *Diana*.—The whole of this picture is painted with great taste, and the character of the principal

pal figure is agreeable.—1 foot  $\frac{1}{2}$  inch high, by 10 $\frac{1}{2}$  inches wide.

### C A Z E S.

Born at Paris 1676, where he died 1754.

17. *Bacchus and Ariadne*.—This picture will recommend itself by the beauty of its colouring, which, in general, is harmonious and transparent.—1 foot 2 $\frac{3}{4}$  high, by 10 $\frac{1}{4}$  inches wide.

### B O U C H E R.

18. *A Lady sleeping*.—The character of this head is agreeable, and expresses that freedom so peculiar to the generality of this painter's works.—1 foot 6 $\frac{1}{2}$  high, by 1 foot 2 wide.

### V A N L O O.

19. *The Adoration of the Shepherds*.—Vanloo, in the execution of this subject, has imitated Carlo Maratt, who was a favourite painter with him. Carlo's idea abundantly predominates in the Virgin. The whole has an agreeable effect, and a stile of colouring which resembles an Italian picture.—2 feet 1 high, by 1 foot 8 $\frac{1}{2}$  wide.

### N I C O L A S P O U S S I N.

Born at Andeli, a city of Normandy 1594, died at Rome 1665.

20. *Venus with a Cupid giving drink to a Satyr*.—We find in the compositions of this master, a stile which is peculiar to himself; it is conspicuous in this picture, both in the extremities of the figures, and in the taste with which the whole is painted.—2 feet 4 $\frac{1}{2}$  high, by 1 foot 10 $\frac{3}{4}$  wide.

LE NAIN.

21. *The Adoration of the Shepherds*.—It is but seldom we meet with historical compositions of this master. The general appearance, however, of this picture is striking, and abundantly demonstrates that knowledge of the union of colours, and careful imitation of nature, which are peculiar to the Dutch school. The two figures towards the extremities of the picture are painted with great freedom.—4 feet 5 wide, by 3 feet 5 high.

BOTH.

Born at Utrecht in 1600, died in the same city 1650.

22. *A Landscape*.—There is a warmth of colour, and a taste in the execution of this picture, which equals any thing I have seen of this master. The passages of light through the trees, &c. are well understood; and the figures are not only highly finished, but they are pencilled with uncommon freedom.—3 feet  $7\frac{1}{2}$  wide, by 2 feet  $7\frac{1}{4}$  high.

GIOVANNI BAPTISTA SALVA.

[Commonly called SASSO FERRATO, from the place where he was born about the beginning of the sixteenth century.]

23. *A Madonna*.—This head has much of the character of Guido; and is painted with great force and brilliancy of colour.—1 foot  $11\frac{3}{4}$  high, by 1 foot 7 wide.

ALBANI.

Born at Bologna in 1578, died in the same city 1660.

24. *Our Saviour appearing to the Magdalen*.—An agreeable and well composed subject; the characters are expressive, and it is brilliant in the tone of its colouring.—An oval, 9 inches by  $6\frac{3}{4}$ .

GUER-



## A CATALOGUE OF GUERCINO.

Born at Cento 1590, died in the same city 1666.

25. *The Virgin and Child*.—There is a force of colour, a striking and picturesque effect in this composition, which must please the generality of spectators.—An oval, 9 inches wide, by  $6\frac{3}{4}$  high.

## RUBENS.

Born at Cologne in 1577, died at Antwerp 1640.

26. *A Portrait of Mary of Medicis*.—This portrait carries with it that purity of tints, so peculiar to the pencil of Rubens. On the back of this picture, there is an old seal of the royal arms of France, from which it is presumed to have been the property of some of that family.—1 foot  $10\frac{3}{4}$  high, by 1 foot 6 wide.

## NICOLAS POUSSIN.

27. *The Deluge*.—This picture was, in all probability, intended as a study for one of a larger size. It is well composed, the characters expressive, and is the first thought of an able artist, executed with judgment and freedom.—A circle 3 feet  $1\frac{1}{2}$  in diameter.

## ANNIBALE CARRACCI.

Born at Bologna in 1560, died at Rome in 1609.

28. *Mercury playing Argos to sleep*.—There is a stile of drawing in this picture, which abundantly indicates the painter. The whole is characterized with a spirited and masterly pencil.—2 feet 4 high, by 1 foot  $10\frac{3}{4}$  wide.

## LUCA GIORDANO.

Born at Naples 1632, died in the same city 1705.

29. *St. Dominique preaching*.—This is a rich composition of the master; agreeable in its effect, and

## Mr. STRANGE's PICTURES. 7

and many of the characters are interesting.—1 foot  $8\frac{1}{4}$  high, by 1 foot 7 wide.

### GUERCINO.

30. *St. Theresa embracing our Saviour*.—The action of this figure of the St. Theresa, and the expressive character of the head, are equally interesting. The general effect of light and shadow is well understood: it is painted in Guercino's first manner.—1 foot 4 high, by 1 foot  $\frac{1}{2}$  inch wide.

### LE SUEUR.

Born at Paris 1617, died in the same city 1655.

31. *The Descent from the Cross*.—This study is well composed, and remarkable for expression.—1 foot 4 high, by 1 foot  $1\frac{3}{4}$  wide.

### SOLIMENI.

Born at Nocera de Pagani, in the kingdom of Naples 1657, died at Barra, near Naples, 1747.

32. *St. Dominique attended by Angels*.—There is a great facility of pencil in the execution of this picture, which must give pleasure to every judge in painting; it is besides well coloured.—1 foot 3 high, by 1 foot wide.

### VANDER MEULEN.

Born at Brussels 1634, died at Paris 1680.

33. *The Passage of the Rhine*.—A composition equally agreeable in its effect, as it is transparent in its colouring. The principal figure is Louis XIV. attended by his generals.—2 feet  $7\frac{1}{2}$  wide, by 2 feet  $\frac{3}{4}$  high.

## A CATALOGUE OF SIMON VOUET.

Born at Paris 1582, died in the same city 1641.

34. *The Virgin with our Saviour*.—A picture well composed, painted with great taste and force of colour.—2 feet  $4\frac{1}{2}$  high, by 1 foot  $11\frac{1}{2}$  wide.

### GABRIELLE CALLARI.

Son to PAUL VERONESE. Born at Verona 1568, died at Venice 1631.

35. *Our Saviour on the Cross, &c.*—This group of the three women naturally recalls to our remembrance that in the famous picture of Daniel da Volterra at Rome. The attitude of the Magdalen is noble, and composed with great elegance. In the Christ, the anatomy is well understood; and the extremities are judiciously made out. There is an agreeable harmony in the colouring of the whole.—2 feet 2 high, by 1 foot  $6\frac{1}{2}$  wide.

### ELIZABETTA SIRANI.

Born at Bologna 1638, died in the same city 1664.

36. *Our Saviour holding the Cross*.—We may see in this picture, the character of a pencil formed upon the imitation of Guido. The figure is well drawn, painted with great delicacy, and the colouring transparent and agreeable.— $11\frac{1}{2}$  inches high, by 9 inches wide.

### BATTISTA FERI.

37. *The Morning*.—One of the most interesting scenes which Italy can afford. On one side we have the promontory of Mecænum; on the other, the shore of Sarentum; and in the middle, the island of Capria. There is an effect in this picture, which will not yield to Claud Lorain. The figures too are well painted.—1 foot  $9\frac{1}{2}$  wide, by 1 foot  $5\frac{1}{2}$  high.

BATTISTA FERI:

38. *The Evening*.—This seems no imaginary composition, but a prospect, most probably, in the kingdom of Naples, the painter being a native of that country. The foreground is enriched with figures, and the whole partakes much of the influence of a setting sun.—The size as of the preceding picture.

DAVID TENIERS.

Born at Antwerp 1610, died at Brussels 1694.

39. *A View upon the Rhine*.—The whole of this picture is painted with one of the most spirited pencils I have seen of Teniers.—2 feet  $\frac{1}{2}$  inch wide, by 1 foot  $5\frac{1}{2}$  high.

SEBASTIEN BOURDON.

Born at Montpellier 1616, died at Paris 1671.

40. *The Holy Family attended by Angels*.—A composition much in the stile of Nicolas Poussin. The characters are in general expressive; and the whole, although not highly finished, is painted with facility and taste.—An oval 1 foot  $3\frac{1}{2}$  long, by 1 foot 1 high.

PHILIPPE DE CHAMPAGNE.

Born at Brussels 1602, died at Paris 1674.

41. *A Portrait of the great Colbert*.—This portrait of the Mecænas of France, justly claims a rank amongst the finest things in painting. It is executed in a great stile, and with that truth and freedom which we admire in the works of the great painters.—2 feet  $6\frac{1}{2}$  high, by 2 feet wide.

# A CATALOGUE OF DOMENICO FETI.

Born at Rome 1590, died at Venice 1624.

42. *St. Francis*.—This head merits to be considered as one of the finest specimens of the master. We find in it a character of design and expression, accompanied too with a fervour of devotion, which can only be equalled by the works of Guido and Carracci.—1 foot 10 high, by 1 foot 7 wide.

## RUBENS.

Born at Cologne 1577, died at Antwerp 1640.

43. *Seneca*.—The character of this head approaches nearly to the antique. It is remarkable for greatness of expression, truth of colouring, and the facility with which it is painted.—An oval 1 foot 7 high, by 1 foot 5 wide.

## ANNIBALE CARRACCI.

44. *St. Gregory praying, attended by Angels*.—This is the original and finished study from which the large picture in the church of St. Gregorio, at Rome, has been painted; as may be seen by the various pentimentos which may be traced in it; and by comparing it with the print engraved by Giacomo Frey; in which, upon examination, it will be found, there is scarce a figure that has not received some alteration. This study is painted with great taste and correctness of design.—4 feet 5 high, by 3 feet 1½ wide.

## LUCA GIORDANO.

45. *St. Francis healing the Sick*.—The whole of this picture is painted with an astonishing relief. It is very obvious that it was done at a time when  
Luca



## Mr. STRANGE's PICTURES. II

Luca was enamoured with the works of Murillo; for the character of this painter is particularly predominant in the figure of the St. Francis, and in the group of cherubims in the air.—5 feet 5 wide, by 4 feet 5 high.

### BASSANO.

Born at Bassano 1510, where he died 1592.

46. *The Birth of St. John.*—1 foot  $5\frac{1}{4}$  high, by 1 foot 1 wide.

### BASSANO.

47. *The Presentation in the Temple.*—It is presumed there are not two more agreeable pictures of Bassano to be found, than this and the preceding number; they are admirably coloured, painted with the utmost taste and freedom, and the effect of light and shadow is well expressed.—1 foot  $5\frac{1}{4}$  high, by 1 foot 1 wide.

### LEONARDO DA VINCI.

Born in the castle of Vinci, in Tuscany 1443, died in France, in the arms of Francis I. 1518.

48. *Our Saviour disputing with the Doctors.*—If we circumscribe our ideas of painting, and take a survey of the arts about the period of this painter's life, we must ascribe to this picture a high degree of merit. The whole is painted with a delicacy and precision which was the manner of those times, particularly of the old Florentine school.—2 feet 9 wide, by 2 feet  $2\frac{1}{2}$  high.

### GUIDO RENI.

Born at Bologna 1575, died in the same city 1642.

49. *The Offspring of Love.*—I will not take upon me to dispute the intention of the painter in the

subject of this delicate and beautiful picture; but as it is not characterized with any particular marks of divinity, and as we have rather a supernumerary quantity of Madonas, I judged it no impropriety to engrave it under the preceding title.—2 feet wide, by 1 foot 7 high.

### BARTOLOMEO MURILLO.

Born in the villa of Pilas, near Seville 1613; died at Seville 1685.

50. *Our Saviour in the character of a Shepherd.*—

This picture alone would be sufficient to secure to its author a place amongst the greatest painters: It is elegantly composed, the character of the head is beautiful and expressive, and worthy even of the pencil of a Raphael. There is a harmony throughout the whole, which must give pleasure to every judge of painting.—2 feet 6 wide, by 2 feet  $\frac{1}{2}$  inch high.

END OF THE FIRST DAY'S SALE.

Second



## Second Day's Sale.

### BREUGHEL.

Born at Brussels 1575, died 1642.

51. *A Flower-piece.*—Painted with great taste and elegance of pencil.—1 foot  $8\frac{1}{4}$  wide, by 1 foot  $\frac{1}{2}$  inch high.

### ALEXANDRINI.

*MAGNASSCO*

52. *A spirited Study of a Carthusian Friar.*—1 foot  $10\frac{1}{2}$  high, by 1 foot 2 wide.

### ALEXANDRINI.

53. *Its Companion.*—This and the preceding picture are much in the stile of Salvator Rosa.—1 foot  $10\frac{1}{2}$  high, by 1 foot 2 wide.

### BENEDETTO CASTIGLIONE.

Born at Genoa 1616, died at Mantua 1670.

54. *A Shepherdess attending her Flock.*—There is an elegance of character in the principal figure of this picture. The animals are well painted, and the effect of the whole is pleasing.—A circle of 11 inches diameter.

### FRANCESCO MILE.

Born at Antwerp 1643, died at Paris 1680.

55. *A Landscape, with the Tomb of Phaeton.*—The compositions of this master are easy and agreeable. They were, in general, the fruits of a happy imagination. He was, when in Italy, a great admirer of Nicolas Poussin. The scene of this picture is the banks of the Po. The historical

rical part of it is well conceived.—1 foot  $5\frac{1}{2}$  wide, by 1 foot 2 high.

### GIOVANNI BATTISTA MOLA.

56. *A Landscape, with the Story of Hagar.*—There is great force and harmony in the execution of this picture. The masses are broad and well opposed to each other.—1 foot  $5\frac{1}{4}$  wide, by 1 foot 2 high.

### LE MOIN.

57. *A Landscape.*—This and the following picture N<sup>o</sup> 59. are two agreeable compositions; they contain great knowledge in the effect of colours, accompanied with that breadth of pencil which is peculiar to an historical painter.—11 $\frac{1}{4}$  inches wide, by 8 $\frac{1}{4}$  high.

### BARTOLOMEO.

Born at Utrecht in 1620, died at Rome 1660.

58. *A View of the Monument of Cæcilia Metella.*—There is somewhat uncommonly pleasing throughout the whole of this small picture. The scene is situated near the Via Apia, a few miles distant from Rome.—A circle of 6 inches diameter.

### LE MOIN.

59. *A Landscape.*—11 $\frac{1}{4}$  inches wide, by 8 $\frac{1}{4}$  high.

### ALEXANDER VERONESE.

Born at Verona 1600, died in Rome 1670.

60. *A Madona and Child.*—An agreeable specimen of the master; it is painted with delicacy and with care. What was commendable in this painter was, that the airs of his heads were con-

ceived in the taste of Guido. It is conspicuous in this head of the Madona.—11½ inches high, by 9½ wide.

REMBRANDT.

Born near Leyden 1606, died 1668.

51. *The Entombing of Lazarus*.—This picture is remarkable for character and expression; the author possessed, above all others, a sovereign knowledge of light and shade: we have here a striking example of it.—1 foot 3½ wide, by 1 foot ½ an inch high.

FRANCESCO MOLA.

Born at Coldre in the diocese of Colme in the Milanese 1612, died at Rome 1688.

62. *Magdalen in the Desert*.—The general effect of this picture is agreeable, and the trees are touched in a spirited and picturesque manner.—An oval 8 inches high, by 6½ wide.

FRANCISCHINI.

Born at Bologna 1648, died in the same city 1729.

63. *The Offering of the Shepherds*.—The composition of this picture is agreeable; the character of the virgin is interesting, replete, as it were, with devotion, with maternal tenderness, and love. The St. Joseph is painted with taste, and the shepherd with the lamb is much in the manner of Guido.—1 foot 2 high, by 11 inches wide.

ALBANI.

64. *A Holy Family*.—This small picture is agreeably composed, and painted with that force of colour,



colour, which is to be found in the works of the Carracci and their followers.—7 inches square.

### FRANCISCHINI.

65. *The Salutation*.—We find in this picture much of the stile of the Bolognese school: the angel might almost pass for a juvenile performance of Albani, so nearly has the painter imitated him, both in the character of the head, and the manner in which the figure is attired.—1 foot 2 high, by 11 inches wide.

### ROTENHAMER.

Born at Munich 1564, died at Aufsbourg 1604.

66. *A Holy Family with Angels*.—This small picture does great honour to the artist; it is well coloured, and unites at once the characters of Titian, Tintorett, and Paul Veronese.— $9\frac{1}{2}$  inches high, by  $7\frac{1}{4}$  wide.

### SIMON VOUET.

67. *The Virgin with the Child*.—The general effect of this picture is agreeable; it is well coloured, and painted with uncommon facility.—1 foot  $11\frac{1}{2}$  high, by 1 foot 7 wide.

### LE SUEUR.

Born at Paris 1617, died in the same city 1655.

68. *A Holy Family*.—There is great propriety in the composition of this picture; the characters are agreeable; the drapery, composed in the stile of Raphael, is natural and easy.—1 foot  $4\frac{1}{4}$  high, by 1 foot  $1\frac{1}{2}$  wide.

STEL-

STELLA.

Born at Lyons 1596, died in Paris 1657.

69. *A Holy Family*.—An agreeable and well composed picture. This master particularly excelled in children, as may be seen by the figures of the Christ and St. John, which are painted with delicacy and taste.—1 foot 3 high, by 1 foot  $\frac{1}{2}$  inch wide.

LE SUEUR.

70. *Temperance and Fortitude*.—We find in these figures a stile which approaches nearly to the antique. They are adjusted with great variety, taste, and simplicity.—1 foot  $4\frac{1}{4}$  high, by 1 foot  $1\frac{1}{2}$  wide.

NICOLAS POUSSIN.

71. *The Flight into Egypt*.—There is a propriety in the inventions of this master which always pleases: the figures here are painted with great taste; the composition of the whole is elegant, particularly the form of the Virgin; the back ground too is poetically imagined.—1 foot 4 high, by 1 foot  $\frac{3}{4}$  wide.

SCHIDONI.

72. *A Holy Family*.—There is somewhat singular and pleasing in the composition of this group: the characters are graceful; the whole is painted with an agreeable stile of colouring, and an effect which approaches nearly the manner of Correggio.—1 foot  $3\frac{1}{2}$  high, by 1 foot  $\frac{1}{2}$  inch wide.

## A CATALOGUE OF CARLO MARATT.

Born at Camerano, in the Marche of Ancona 1625, died at Rome 1713.

- ~~72.~~ 73. *A Madonna with the Child and St. John.*—This picture is painted with an uncommon breadth of light and shadow, and a relief of colour which is not always to be met with in the works of Carlo.—1 foot  $6\frac{3}{4}$  high, by 1 foot  $2\frac{1}{4}$  wide.

## POLEMBURG.

Born at Utrecht 1586, where he died 1660.

- ~~73.~~ 74. *An Assembly of the Gods.*—If we examine with attention the characters of these figures, we shall find them in general expressive; and that they are touched with great delicacy and spirit; as much may be likewise said of the drapery.—1 foot  $1\frac{1}{4}$  wide, by 10 inches  $\frac{1}{4}$  high.

## PIETRO DA CORTONA.

Born at Cortona 1596, died at Rome 1669.

75. *The Flight into Egypt*—The cabinet pictures of this painter are exceedingly scarce. The composition before us is agreeable, and painted with great delicacy; the landscape is remarkably spirited.—1 foot  $6\frac{1}{2}$  high, by 1 foot  $\frac{1}{4}$  inch wide.

## SOLIMENI.

76. *The Study for an Altar-piece at Naples.*—This subject is rich in composition and effect; it is painted with that freedom which we generally find in the works of Solimeni.—An oval 1 foot  $11\frac{1}{4}$  high, by 1 foot  $7\frac{1}{2}$  wide.

GASPAR POUSSIN.

Born at Rome 1613, died in the same city 1673.

77. *A Landscape*.—The composition of this landscape is exceedingly rural, and characterized with the appearance of simplicity; there is a rich and luxuriant fancy in the pencilling of the foreground.—1 foot  $9\frac{1}{4}$  wide, by 1 foot  $5\frac{3}{4}$  high.

VAN UDEN.

78. *A Prospect in Flanders*.—There is a brilliancy and force in this picture which exceed any thing of the kind I have seen; the distant prospect contains a variety of objects almost infinite in their detail, and pencilled with no less taste and precision. It is remarkable that this picture is done upon a piece of wood, which had originally been prepared for the pencil of Rubens, but had undoubtedly been laid aside; for we find upon it the figure of a bacchanalian boy, sketched with the usual freedom of that master.—1 foot  $3\frac{1}{2}$  wide, by 9 inches high.

ELIZABETTA SIRANI.

79. *Cupid sleeping*.—A repetition from the Aldrovandi Cupid: it is painted with a delicate pencil, great force, and a general warmth of colour. Sirani, who understood the principles of her art; has taken a liberty in this picture which was commendable, in having changed the curtain behind, from blue to green; the latter being a colour which harmonizes much better with the figure.—4 feet  $5\frac{1}{2}$  wide, by 3 feet  $4\frac{1}{4}$  high.

SIMON VOUET.

80. *The Holy Family*.—The introduction of painting into France was certainly owing to this inge-

nious artist; when in Italy, he was enamoured with the works of Tintorett and Paul Veronese, from which he acquired that freedom of pencil and brilliancy of colour so predominant in his works; and of which this picture is a striking example.—4 feet 8 high, by 3 feet 10 wide.

### LE BRUN.

- ~~78~~ 81. *The Magdalen*.—The general effect of this picture is equally interesting and agreeable; the figure is elegantly drawn, and the profile of the head is beautiful.—1 foot  $2\frac{3}{4}$  wide, by 1 foot  $\frac{1}{2}$  inch high.

### VANDYCK.

Born at Antwerp 1599, died at London 1641.

- ~~79~~ 82. *A Portrait of Queen Henrietta*.—This portrait is delicately painted: the colouring is pure; and in several places the priming of the cloth has been left to supply the shades of the drapery, an art which every painter is not master of: the hands are remarkably fine.—1 foot  $2\frac{1}{2}$  high, by 11 inches  $\frac{3}{4}$  wide.

### SWANEVELT.

- ~~80~~ 83. *Ruins of Caracalla's Baths at Rome*.—Upon a close examination of this landscape, we find it pencilled with great taste; it is in general clear and transparent; the distant prospect together with the sky merit particular attention.—1 foot 9 wide, by 1 foot  $3\frac{1}{2}$  high.

### ALBANI.

- ~~81~~ 84. *St. Francis in an Attitude of Adoration, and our Saviour with the Virgin in the Clouds, attended by Angels*.



*Angels.*—This subject will recommend itself from the delicacy of Albani's pencil, which is here remarkable; the characters are in general agreeable.—1 foot  $4\frac{1}{4}$  high, by 1 foot  $\frac{1}{2}$  inch wide.

# SEBASTIEN BOURDON.

85. *A Landscape.*—This landscape is very much in the stile of Nicolas Poussin; it has a classic appearance, and is enriched with a variety of figures, well composed, and painted with no less delicacy and taste.—2 feet  $\frac{1}{2}$  an inch wide, by 1 foot  $4\frac{1}{2}$  high.

# GASPAR POUSSIN.

86. *A Landscape.*—We may rank this landscape amongst the rich and most agreeable compositions of Gaspar; it is varied with interesting objects, all of which delight and entertain the eye; and there is an uncommon effect and degradation of light and shade.—2 feet  $4\frac{1}{4}$  wide, by 1 foot 8 high.

# BATTISTA FERI.

87. *A View in the Campania Felice.*—This landscape gives us a distant prospect of a most delightful country; the foregrounds are agreeably varied with figures, and the whole is painted with taste and freedom.—An oval 1 foot 7 wide, by 1 foot 3 high.

# NICOLAS POUSSIN.

88. *The Salutation.*—From the form of this agreeable composition, it has evidently been painted as a study for an altar-piece; and is esteemed amongst the finest things of Poussin: it is well coloured, and drawn with taste and correctness:  
the

the attitude of the Virgin is natural and easy, and that of the angel is particularly graceful.—1 foot  $8\frac{1}{2}$  high, by  $10\frac{1}{2}$  inches wide.

## SIMON DA PESARO.

Born at Pesaro 1612, died at Verona 1648.

89. *The Virgin with the Child*.—We apprehend this small picture may be recommended as one of the finest things in painting.— $5\frac{3}{4}$  inches high, by  $4\frac{1}{2}$  wide.

## GUIDO RENI.

90. *A Lady at her Toilet*.—This picture will abundantly speak for itself, both in the composition of the attitudes, the agreeableness of the characters, and the force with which the whole is painted: it is in the stile of the St. Peter and St. Paul at Bologna.— $9\frac{3}{4}$  inches wide, by  $7\frac{1}{4}$  high.

## DOMENICHINO.

Born in Bologna 1581, died at Naples 1641.

91. *St. Apollonia*.—If we consider the character of this head, we shall find in it, besides the charms of female innocence, a sublimity of expression which cannot fail of engaging our attention: the graceful simplicity of this figure, the correctness of design, and the taste with which it is painted, do more than verify the saying of Poussin, that he knew no painter more intelligent than this artist since the days of Raphael.—1 foot  $9\frac{3}{4}$  high, by 1 foot  $3\frac{3}{4}$  wide.

## CARLO DOLCI.

Born in Florence 1616, died in the same city 1686.

92. *St. Margaret*.—This figure is painted in imitation of Correggio; there is great sweetness in the

the character of the head, it is agreeably coloured, and painted with that delicacy and care, which we generally find in the works of this artist.—1 foot 8 high, by 1 foot  $3\frac{1}{2}$  wide.

### GUIDO RENI.

93. *Cleopatra*.—The original study for the large picture in the collection of the Princess Dowager of Wales, which is engraved. This is delicately painted; the idea of the head is beautiful, and Guido has doubtless taken it from the Niobe in the Villa Medici, at Rome.—1 foot  $8\frac{1}{4}$  high, by 1 foot  $4\frac{3}{4}$  wide.

### GUIDO RENI.

94. *St. Michael*.—This subject is well known to the curious, by the print engraved by Giacomo Frey, after the large picture in the church of the Capuchines, at Rome: its being of a different proportion, and the composition less extended, are evident proofs that it was done as a finished study for that at Rome. The character of St. Michael is truly great; so perfectly did Guido possess the idea of beauty, that it is even predominant in the countenance of this angel, though agitated with passion and resentment. The spaces around the figure are judiciously filled up, and the accidental light on the drapery is ingeniously contrived to counterbalance that upon the figure.—4 feet 1 high, by 2 feet  $11\frac{1}{2}$  wide.

### SEBASTIEN BOURDON.

95. *The Descent from the Cross*.—This composition is similar in subject to that famous picture by Annibal Carracci, in the Duke of Orleans's collection; it is painted in the stile of that master, and

and treated with a dignity and truth of expression which would even do honour to the pencil of Annibal: it is besides an undeniable proof of the uncommon abilities of Bourdon.—2 feet 10 high, by 2 feet  $3\frac{3}{4}$  wide.

### CARLO CIGNANI.

Born in Bologna 1628, died at Forli 1719.

96. *The Madonna with the Child, and St. John.*—Carlo Cignani, one of the most agreeable painters of the Bolognese school, has left behind him few pictures either more judiciously composed, better coloured, or painted in a more masterly style than this.—2 feet  $7\frac{1}{2}$  high, by 2 feet  $3\frac{1}{2}$  wide.

### VANDYCK.

97. *A Whole Length of King Charles I.*—It is easy to perceive with what pleasure Vandyck has painted this portrait, it being one of the most perfect characters of King Charles: it is in general elegantly drawn, the tints are beautiful, pure, and natural; the whole is painted with infinite taste, and with a perfect knowledge of light and shadow.—3 feet  $9\frac{1}{2}$  high, by 2 feet 3 wide.

For a further account of this picture see the print engraved from it.

### VANDYCK.

98. *A Half Length of the Marquis of Montrose.*—It is, I humbly apprehend, no small acquisition to painting, to have imported into England many capital pictures which this collection contains; although none more so than that of the Marquis of Montrose. I was in treaty for this picture

upon my first going into Italy, it having been purchased some years before that, at the sale of the Valantinois collection; there being a division of the effects of that family between the present Duke, and his brother the Prince of Monaco. I was further informed that it had been originally painted for King Charles, and that upon the sale of the royal collection it had been purchased for one of the Dukes of Valantinois, who had been connected with Montrose when in France. Certain it is, there is no original of this great man in the possession of his family, nor in any other I ever heard of.—4 feet high, by 3 feet 2 wide.

### BOLOGNESE.

Born at Bologna 1606, died at Rome 1680.

99. *A Landscape*.—It will readily, I presume, be allowed, that this is one of the capital landscapes of Bolognese ever imported into Britain: the whole scene carries with it a most classic appearance; it is rich in composition and effect, and coloured with a truth which we seldom meet with in landscape painting: there is a variety of objects which are highly finished, yet they preserve a masterly freedom.—2 feet  $1\frac{1}{4}$  wide, by 1 foot 5 high.

### ALBANI.

100. *The three Marys at the Sepulchre*.—From beauty of composition and expression, the correctness of design, and the force and harmony of colouring, this picture is esteemed one of the most capital in the collection; and has been painted at a period, when Albani united to the delicacy of his own genius, the spirit and taste of the Carracci.—2 feet  $2\frac{1}{2}$  wide, by 1 foot 10 high.

END OF THE SECOND DAY'S SALE.

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Third





### Third Day's Sale.

#### BOTH.

101. *A Landscape*.—Painted with a warmth of colour which is peculiar to this master.

102. *A Landscape, with figures dancing*.—This picture was a purchase which I made at Parma; and from the elegance of the figures, I presume it to be done by some painter of eminence of the Parmesan school.—An oval 1 foot  $7\frac{1}{4}$  wide, by 1 foot  $4\frac{1}{2}$  high.

#### NYTS.

103. *A View of the Sybils' Temple at Tivoli*.—The general effect of this picture is extremely pleasing; being the work of an artist who was a native of Germany, it is finished with care and precision: the colouring of it is likewise agreeable.—1 foot 6 wide, by 1 foot  $\frac{1}{4}$  of an inch high.

#### FILIPPO LAURO.

Born in Rome 1623, died in the same city 1694.

104. *Venus and Cupid attended by Satyrs*.—A spirited little picture of the master, the colouring agreeable, and the landscape touched with freedom.—11 $\frac{1}{2}$  inches wide, by  $4\frac{3}{4}$  inches high.

#### VAN UDEN.

105. *A Landscape*.—This, and the following picture N<sup>o</sup> 107 are both agreeable compositions of this master; they are well coloured, and have much of the appearance of nature.—1 foot  $1\frac{3}{4}$  wide, by  $9\frac{1}{2}$  inches high.

ROTE NHAMER.

106. *A Magdalen*.—The character of this head is agreeable; and the whole is painted in the manner of Paul Veronese.—6 inches high, by 5 wide.

VAN UDEN.

107. *A Landscape*.—1 foot  $1\frac{1}{4}$  wide, by  $9\frac{1}{2}$  inches high.

BOTH.

108. *A Landscape*.—There is in general, a facility of pencil throughout the whole of this picture; it is well coloured, clear, and transparent, and the oppositions in it are pleasing.—1 foot  $9\frac{1}{4}$  wide, by 1 foot 3 high.

STELLA.

109. *A Holy Family*.—This agreeable composition is painted with great delicacy, and a brilliancy of colour.— $10\frac{1}{2}$  inches high, by  $9\frac{1}{4}$  wide.

BARTOLOMEO.

110. *A Landscape*.—Several very good judges have ascribed this picture to the pencil of Claude, in the earlier period of his life; for my own part, I am inclinable to think it was painted by Bartolomeo; at any rate it is agreeable, and cannot fail of giving general satisfaction.—An octagon  $11\frac{1}{2}$  inches diameter.

DAVID TENIERS.

111. *A Man caressing a woman*.—This picture is finely coloured; the figures are most natural;

and there is a thorough understanding of light and shadow.—1 foot high, by  $9\frac{1}{4}$  inches wide.

### BOLOGNESE.

#### 112. *A Landscape, with the Story of Narcissus.*—

There is a freedom in the execution of this landscape which partakes much of the Carracci; the figures too are in the historical stile, well drawn, and painted with great freedom.—2 feet  $3\frac{3}{4}$  wide, by 1 foot  $10\frac{1}{4}$  high.

### CARLO MARATT.

#### 113. *A Madonna reading, attended by Angels.*—

There is a picturesque and striking effect in this study; the character of the principal figure is agreeable, and it is painted with a breadth of light and shadow.— $8\frac{1}{2}$  inches high, by  $6\frac{1}{4}$  wide.

### PATELL.

#### 114. *A Landscape.*—

A romantic, and at the same time a pleasing composition; there is a delicacy and freedom in the trees, which will even admit of being compared with many pictures of Claude. The figures too are well painted.—A circle of 1 foot  $11\frac{1}{2}$  in diameter.

### PROCACCINI.

Born at Bologna 1548, died at Milan 1626.

#### 115. *Herodias, with the head of St. John.*—

This small picture has in general the appearance of having been painted from nature; it is well coloured, and the characters are expressive.— $8\frac{1}{2}$  inches high, by  $6\frac{1}{2}$  wide.

### FRANCESCO MOLA.

#### 116. *A Landscape, with the Magdalen.*—

An agreeable specimen of the master, painted with great breadth

breadth of colour and facility of pencil; the figure is expressive, and approaches nearly to the style of Guercino.— $10\frac{1}{4}$  inches high, by  $8\frac{1}{2}$  wide.

CARLO CIGNIANI.

117. *Bacchanalian Boys*.—A desirable and well composed little picture; has great expression in the characters, and the whole is painted with uncommon freedom.—An oval  $8\frac{1}{2}$  inches wide, by  $6\frac{1}{2}$  high.

SEBASTIANO CONCA.

Born at Gaetta 1676, died in the same city 1764.

118. *The Virgin and Child*.—We find in this picture a mixture both of the Roman and Neapolitan schools: an attempt has likewise been made to imitate Correggio. The drawing is in general correct; the drapery agreeably varied; and the whole not only painted with taste and facility, but with great force and brilliancy of colour.— $5\frac{1}{2}$  inches wide, by  $7\frac{1}{2}$  high.

ROMANELLI.

Born at Viterbo 1612, died in the same city 1662.

119. *A Madonna and Child*.—Painted with great delicacy, freedom, and correctness: the drapery is composed with taste; and the characters of the principal figures are interesting.—An octagon  $7\frac{3}{4}$  inches high, by  $6\frac{1}{2}$  wide.

SWANEVELT.

120. *A Landscape*.—This picture has a most agreeable tone of colouring: the trees are finely pencilled;

cilled; and the distant prospect in particular is painted with great delicacy.—1 foot  $7\frac{1}{2}$  wide, by 1 foot  $\frac{3}{4}$  of an inch high.

## TREVISANI.

121. *A Madonna and Child, attended by Cherubims.*—

Amongst the modern productions of the Roman school, I have seen nothing more agreeably interesting than this cabinet picture: the attitude of the Madona is easy and graceful, the drapery is well disposed; there is a peculiar sweetness in the character of the head; it is executed with freedom and a breadth of pencil: as much may be likewise said of the cherubims. The whole together is well coloured, and pleasing in the effect.— $9\frac{1}{4}$  inches high, by  $7\frac{1}{2}$  wide.

## ALBANI.

122. *A Holy Family with Angels.*—A rich and well imagined composition; the characters are in general interesting, and partake both of the Roman and Bolognese schools: The scene is a beautiful landscape, and the whole is highly finished, and painted with delicacy and spirit.— $11\frac{1}{4}$  inches high, by 9 inches wide.

## VANDEN ECKHOUT.

Born at Amsterdam 1621, died in the same city 1674.

123. *A Guard Room.*—We meet with few compositions of the Dutch masters either so agreeable or interesting as this picture: the figures are uncommonly genteel; there is an union of colours which will dispute with the finest productions of this school; the standard is pencilled with a delicacy and freedom which might do honour to the



the pencil of Vandyck.—2 feet 1 wide, by 1 foot 8 high.

### EVERDINGEN.

124. *Our Saviour, Martha, and Mary.*—A superior knowledge in colours must doubtless be ascribed to the Flemish and Dutch schools; this, Rembrandt possessed in an eminent degree; the painter of this picture, who was his scholar, and who did him honour, could not fail of introducing the same effects which we so often admire in the former.—2 feet  $\frac{3}{4}$  of an inch wide, by 1 foot  $6\frac{1}{2}$  high.

### NICOLAS POUSSIN.

125. *Our Saviour taken down from the Cross.*—An interesting composition of the master; the whole is finely drawn, and remarkable for character and expression; at the feet of our Saviour are two angels, which make an essential part of this picture; the background is poetically imagined, and is composed of a scene of sepulchral monuments.—1 foot  $8\frac{1}{2}$  wide, by 1 foot 3 high.

### GUERCINO.

126. *St. William divesting himself of his military habit, and taking on the order of a Carthusian.*—This is the original study for the large picture in the church of St. Gregorio, at Bologna: it is painted in Guercino's first manner, being a style greatly superior to that of the generality of his works, which were done at a period when a want of taste in his employers obliged him to conform with the times, and become a feeble imitator of Guido. This study is well composed; the characters are expressive, the execution free and masterly,

masterly, and the effects of light and shade are judiciously opposed to each other, and well understood.—1 foot 11 inches high, by 1 foot  $4\frac{1}{2}$  wide.

### SASSO-FERRATO.

- ★ 127. *The Madonna, with the Child asleep.*—These two figures are well composed; the characters of the heads are agreeable, and much in the stile of Guido, under whom, it is presumed, this painter studied; there is a freshness in the tints of this picture, which may even vie with that of the great colourists.—2 feet  $1\frac{1}{4}$  high, by 1 foot  $7\frac{3}{4}$  wide.

### SIMON CANTARINI DA PESARO.

Born at Pesaro 1612, died at Verona 1648.

128. *Our Saviour standing on the Globe, attended by Cherubims.*—A picture much in the stile, and not inferior even to Guido; it is agreeably composed, painted with facility and taste, and the characters, particularly that of the Christ, are delicate and expressive. The colouring of this picture is uncommonly beautiful.—An oval 1 foot  $8\frac{1}{2}$  high, by 11 inches wide.

### VANDYCK.

- ★ 129. *Samuel anointing David.*—The whole of this picture is admirably painted; it was in all probability done at Venice, when the fancy of this artist was rich and luxuriant; and when he had united the colouring of Titian to that of Rubens; an acquisition which could not fail of producing the effect we find in this picture. We may trace the painter clearly in the middle group.—1 foot  $3\frac{1}{2}$  wide, by 1 foot  $\frac{1}{2}$  inch high.

TITIAN.

TITIAN.

130. *The Magdalen in the Desert*.—This picture was brought into France by Le Brun, who was first painter to Louis XIV. and who, it was said, never lost sight of it when he set his palet. It fell afterwards into the possession of the Coypel's, who transmitted it from father to son, as a fine specimen of colouring. Certain it is, it does honour to the pencil of Titian.—1 foot 11 inches high, by 1 foot 6 $\frac{3}{4}$  wide.

SWANEVELT.

131. *The Morning*.—There are not of this master two more desirable pictures to be found, than this and the following N<sup>o</sup> 133; they are well composed, and varied with a diversity of agreeable objects; the effects of nature are judiciously observed in both; the coolness of the one is finely contrasted with the glowing warmth of the other; and every object partakes of the influence of the rising or setting sun. These pictures are enriched with a variety of figures, which are in general finely painted.—2 feet wide, by 1 foot 7 $\frac{1}{2}$  high.

SCHIDONI.

132. *The Madonna and Child*.—This is a desirable picture of the master; and for colouring and effect it may be compared with the works of Correggio.—6 inches square.

SWANEVELT.

133. *The Evening*.—2 feet wide, by 1 foot 7 $\frac{1}{2}$  high.

## A CATALOGUE OF JOUVENET.

Born at Rouen 1644, died in Paris 1717.

134. *The Four Stages of Life*.—We find a taste in the composition and adjustment of these figures which resembles the antique; and a stile of painting greatly superior to the generality of the French school.—A circle of 1 foot  $3\frac{1}{4}$  in diameter.

## VAN - BALEN.

Born at Antwerp about the year 1540.

135. *The Adoration of the Kings*.—There is a stile of painting in this picture, which, it is obvious, has been formed upon the works of the great Italian masters; and as such it does honour to the painter. It is executed with great freedom; the masses of light and shadow are broad, and well disposed; the angels in the air are delicate and expressive.—1 foot 9 high, by 1 foot  $3\frac{1}{2}$  wide.

## ROTE NHAMER.

136. *Our Saviour praying in the Garden*.—This subject is painted with an uncommon force of colouring and relief. The principal figure is interesting, and the angels are not inferior to any thing of Paul Veronese.—1 foot  $9\frac{1}{4}$  high, by 1 foot  $4\frac{1}{2}$  wide.

## PAUL VERONESE.

Born at Verona 1532, died at Venice 1588.

137. *The Birth of St. John*.—The ingenious invention of this subject, the variety of graceful attitudes, the disposition of the various groupes, and the harmonious effect of light and shade throughout the whole, renders it altogether amongst the most

most desirable compositions of Paul Veronese.—  
2 feet 8 high, by 2 feet  $1\frac{1}{2}$  wide.

### CARLO CALLIARI.

138. *The Marriage of St. Joseph and the Virgin.*—

This picture exhibits a scene which is rich in colouring and effect; there is great simplicity and innocence in the character of the Madona; that of the high priest is venerable, many of the accessory figures are agreeably introduced, and there are even some heads not unworthy the pencil of Titian or Paul Veronese.—2 feet  $7\frac{1}{2}$  high, by 2 feet 1 wide.

### LE BRUN.

139. *Madame de la Valliere, in the Character of a*

*Magdalen.*—There is a stile of painting in this picture, which greatly exceeds the generality of Le Brun's works; and would even do credit to many of the Italian masters. The character of the head is nearly similar to that famous picture of the Magdalen, in the church of the Carmelites, at Paris.—1 foot  $8\frac{1}{2}$  high, by 1 foot  $5\frac{3}{4}$  wide.

### BOLOGNESE.

140. *A Landscape, with the Story of Tobit and the*

*Angel; the figures painted by Dominichino.*—The composition of this landscape is noble, and executed in a stile even worthy of the pencil of Annibale; the objects are few in number, but the masses are finely disposed, and calculated to give a proper relief to the historical part of the composition: the merit of these figures is abundantly evident; and however interesting the landscape may be, there is no doubt but they give a supe-



rior excellence to this picture.—1 foot  $10\frac{1}{2}$  wide, by 1 foot  $3\frac{1}{2}$  high.

### SCIPIO CAIETANO.

A portrait painter, and cotemporary with Raphael.

141. *A Portrait of Julius Antonius Santorius*, [painted upon a plate of copper of an uncommon thickness] *a Man eminent for learning, and who was employed by Sextus V. to conduct the famous Edition of the Vatican Septuagint.*—This picture is an evident testimony to what degree of perfection the Roman school carried the art of painting in its various branches; the stile of drawing in this portrait is learned, pure, and correct; and in appearance, founded solely upon the study of nature: there is a noble simplicity in it, which generally attends the works of the Roman artists of that age; the colouring is admirable, and the more so, when we consider it has stood the test of upwards of two hundred years.—2 feet 8 high, by 2 feet wide.

### ROMANELLI.

142. *The Finding of Moses.*—The general composition of this picture is most agreeable: the story is well told, and the effect of light and shade is picturesque and striking.—2 feet  $5\frac{1}{4}$  high, by 1 foot  $11\frac{3}{4}$  wide.

### GUIDO RENI.

143. *Fortune flying over the Globe.*—We find in the generality of Guido's works, a certain grace and sweetness which ever accompanied his pencil; it is no where more remarkable than in the character of this head, which, if the reader will take the trouble to examine, he will find is painted with

with all imaginable freedom and delicacy: the body is finely drawn, and approaches nearly to the stile of the antique; the colouring is in Guido's second manner, before he fell into that greenness of tints, which render many of his figures cold and pale.—6 feet 3 high, by 4 feet 5 wide.

### SALVATOR ROSA.

Born at Naples 1615, died at Rome 1673.

144. *Laomedon detected*.—The principal figure in this picture is one of the most expressive characters that can be imagined, and is painted with that freedom so peculiar to the pencil of Salvator. The Apollo is well characterized; we find united in the Neptune much of the character both of Raphael and the antique; there is a spirit and liberty of pencil throughout this subject, which animates the whole, in so much that it may with justice be ranked amongst the capital works of this master.—3 feet  $2\frac{1}{2}$  high, by 2 feet 8 wide.

### SEBASTIEN BOURDON.

145. *A Madonna with the Child, and St. John, attended by an Angel*.—This artist, who did honour to the French school, has happily united in this picture, the ideas both of Raphael and Correggio. It is elegantly composed, well drawn, and agreeably coloured; the masses of light and shadow are well contrasted, and the general effect of the whole is picturesque.—4 feet high, by 3 feet 2 wide.

### LUCA GIORDANO.

146. *Adoration of the Shepherds*.—This picture has, in general, been received as one of the most agree-

agreeable, and most interesting compositions of Luca Giordano. We find in it a general correctness of design; it is painted with taste and facility, the tone of colouring is harmonious, and the effect of it is almost illusion itself.—4 feet  $10\frac{1}{2}$  high, by 4 feet 1 wide.—It was lately in the collection of prince Rubempre.

## GUIDO RENI.

147. *The Virgin, with our Saviour asleep.*—This picture is painted in a stile greatly superior to the generality of Guido's works. The character of the Christ is beautiful; his attitude is easy and graceful, and the general effect of the whole is agreeable.—An oval 3 feet  $7\frac{1}{2}$  wide, by 3 feet  $\frac{1}{2}$  inch high.

## DOMINICHINO.

148. *St. Catharine.*—It is presumed that this is one of the most capital pictures of a single figure ever painted by Dominichino. The head is elegantly drawn, and the character beautiful and expressive; the whole is executed with a relief and force of colour which we seldom meet with in painting.—2 feet  $10\frac{1}{2}$  high, by 2 feet  $\frac{1}{2}$  inch wide.

## TITIAN.

149. *A Portrait of Count Nicolas Ursini de Petligliano, Commander in Chief of the Venetian troops, in the Beginning of the War of the League of Cambray.*—This portrait indisputably claims a rank amongst the finest things of Titian: It was, in all probability, painted but a short time before the death of this General, which happened in the year 1510, at which period Titian was about  
the

the thirtieth year of his age, and consequently in the prime of life; having united to an elevated genius, an experience in the study of nature, and the advantages he drew from his contemporary Georgione.—3 feet 1 inch high, by 2 feet  $5\frac{1}{2}$  wide.

### CORREGGIO.

Born at Correggio 1494, where he died 1532.

150. *Mary Magdalen*.—We find in this picture the ideas of beauty and grace, which are peculiar to the pencil of Correggio; we may likewise read in the countenance of this figure, the character of contemplation, and the expressions of grief and repentance; the whole fills our mind with an idea of greatness, which is particular to this painter, and to the works of the divine Raphael.—An oval  $7\frac{1}{4}$  inches high, by  $6\frac{1}{2}$  wide.

### RAFFAELL.

Born at Urbino 1483, died at Rome 1520.

151. *The Virgin, with our Saviour and St. John*.—2 feet  $1\frac{1}{2}$  high, by 1 foot 8 wide.—I leave this divine picture (for so I must be allowed to call it) to the judgment and determination of the curious; and shall only beg leave to refer them to the letters I received from Messrs. Mariette and Mengs, and which are inserted in my *Descriptive Catalogue*, published above a year ago.

### RAFFAELL.

152. *The Virgin with the Child*. On one side is Tobit presented by an Angel; on the other is St. Jerom.—This picture, which is evidently characterized by the hand of its divine author, was the property

perty of the Duke de Noailles, and was sold about three years ago, amongst the first part of the collection belonging to that nobleman; the remainder was purchased by a gentleman of this country, whose taste for painting, and love for the polite arts, are equally well established. Those who are conversant in painting well know, that the large picture of this subject is one of the most capital works of Raphael, in the Escorial, at Madrid; and it is no less evident, that this before us has either been done as a finished study for the above, or that it was painted for the print engraved by Marc Antonio, which is of the same size. Every body knows with what pains Raphael cultivated this art in the ingenious engraver; and the rather that it was to transmit the purity of his works to succeeding ages. Hence it is not surprising, that we find in this small picture that divine enthusiasm which ever accompanied the pencil of this painter.—10 inches high, by 8 wide.

END OF THE SALE.





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